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WHILE WAITING FOR THE TEACHER.

Music.—Leschetitzky, the famous Vienna pedagogue, once reproached Paderewski for spending four hours daily in practicing Czerny exercises. "Think ten times and play one time," he said.

Literature.—Lillian Whiting has in press a new work entitled "A Study of Elizabeth Barrett Browning," the aim of which is to trace the development of Mrs. Browning's mind as revealed in her poems. The manifold influences surrounding the lifelong invalid are brought out.

In the introduction to a "Memorial Edition" of Dickens published in London, some curious facts are given concerning the sums which Dickens received for his earlier works. For "Pickwick" he received £2,500. Five years later, however, his generous publishers, Chapman & Hall, gave him a third share in the copyright on the understanding that he would write another novel for them. "Nicholas Nickleby" was the fruit of the agreement, and for it Dickens received £3,000, the copyright reverting to him at the end of five years.

Medicine.—Old Remedy—New Uses. There are very many important uses for Antikamnia, of which

physicians as a rule may be uninformed. A five grain Antikamnia Tablet prescribed for patients before starting on an outing, and this includes tourists, picknickers, bicyclers, and in fact anybody who is out in the sun and air all day, will entirely prevent that demoralizing headache which frequently mars the pleasure of such an occasion. This applies equally to women on shopping tours, and especially to those who invariably come home cross and out of sorts, with a wretched "sightseer's headache." The nervous headache and irritable condition of the busy business man is prevented by the timely use of a ten-grain dose. Every bicycle rider, after a hard run, should be advised a bath and a good rub down, and two five-grain Antikamnia Tablets on going to bed. In the morning he will awake minus the usual muscular pains, aches and soreness. As a preventive of the above conditions, Antikamnia is a wonder, a charming wonder, and one trial is enough to convince.

Solar Heat.—Direct exposure to the sun's rays; employment in or living in hot and poorly ventilated offices, workshops or rooms, are among the most prolific causes of headache in summer-time, as well as of heat exhaustion and sunstroke. For these headaches and for the nausea which often accom-

panies them, Antikamnia will be found to afford prompt relief and can be safely given. Insomnia from solar heat is readily overcome by one or two five grain Antikamnia tablets at supper time, and again before retiring. If these conditions are partly dependent upon a disordered stomach, two five grain Antikamnia tablets with fifteen or twenty drops of aromatic spirits of ammonia, well diluted, are advisable. For the pain following sun or heat-stroke, Antikamnia in doses of one or two tablets every two or three hours will produce the ease and rest necessary to complete recovery.

Science.—"The story comes," says *The Bulletin of Pharmacy*, "of a Russian physician who placed a dog in a room with the temperature lowered to 100° F. below zero, by the use of liquid air. After ten hours the dog was taken out alive and with an enormous appetite. The physician tried the test himself. After ten hours' confinement in an atmosphere of still, dry cold, his system was intensely stimulated. So much combustion has been required to keep the body warm that an intense appetite was created. The process was continued on the man and the dog, and both grew speedily fat and vigorous. It was like a visit to a bracing northern climate."

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JOHANN STRAUSS.

Johann Strauss, the universally accepted "Waltz King" of the world, and the creator of innumerable pleasing dance and song melodies, died on Saturday, June 3, in Vienna, of acute bronchial catarrh, from which he had long been suffering.

This is a great loss to the musical world, for, although Strauss' compositions were cast in the lighter forms of the operetta and dance, yet he worked with such superior material, and so artistically, that he gained the affection and esteem, not only of the general public, but as well of his brother musicians all over the world.

The primary cause for this, says *Musical America*, was the unique position held by Strauss, even among dance-music writers.

He was an innovator in this particular field, and from him we first learned that a waltz can be as much of a work of art as is a symphony.

Of course, Strauss' father had written waltzes that were popular in every civilized country, even before young Johann was born; but it remained for the latter to lend new harmonic, orchestral and rhythmic beauty to this popular and much-abused dance form.

Of Strauss' melodies it has been truly said that "those irresistible waltzes first catch the ear and then curl round the heart, till on a sudden they invade and will have the legs."

Johann Strauss was born in Vienna, October 25, 1825. He was the eldest and most distinguished of three sons, who followed more or less successfully in their father's footsteps.

Johann, the younger, was destined for a business career, but, by the aid of his mother, he secretly studied music.

When only six years old he composed his first waltz, "First Thought." He studied harmony and counterpoint very thoroughly, and early became a splendid violinist.

But until he was eighteen the secret was kept from his father. There was a curious vein of artistic jealousy in Johann, the elder. As a father he loved his heir apparent, but as a musician he would tolerate no rival and no successor.

When, on October 15, 1844, young Johann threw aside all concealment and boldly accepted the position of conductor at Dommayer's, at Hvistsing, near Vienna, the storm broke. The old gentleman left his home and refused for a while to have anything further to do with his recalcitrant family.

But the nineteen-year-old conductor sprang into immediate success. Vienna admired his audacity. The young heir apparent had a party as enthusiastic as his royal father. He showed his appreciation of the latter by conducting his famous "Lorelei" waltzes, and followed these by a number of his own compositions.

Johann I. died in 1849. Then Johann II. joined together his father's orchestra and his own and made a successful tour in Austria, Poland and Germany. For ten years he undertook the direction of the Summer concerts in the Petropaulowski Park, at St. Petersburg. Meanwhile, in 1853, he had been the first to introduce fragments of "Lohengrin" in Vienna, and later on it was he who first played portions of the "Meistersinger" in the same city.

While thus showing appreciation and foresight, he did not neglect his own original talents. He wrote in all some five hundred waltzes, of which "The Beautiful Blue Danube," the "Thousand and One Nights," the "Roses from the South" and "Wine, Woman and Song" were among the most successful. He also produced a number of light operettas. The best known are "Indigo," and "The Forty Thieves" (1871), "The Carnival in Rome" (1873), "Die Fledermaus" (1874), "Cagliostro," "Prince Methusalem," "The Merry War" and "The Queen's Lace Handkerchief." His single effort in the line of regular opera, "Ritter Pazmann," achieved only a success de'estime, when produced at the Imperial Opera House, in Vienna, in 1893.

From 1863 to 1870 Johann had held the much coveted position of Court Ball Musical Director to the Emperor of Austria. This he resigned in the latter year to his brother, Eduard, in order to devote himself to composition. He had also made public appearances in London and in Paris.

During the great Gilmore Jubilee he came to the United States, but without his orchestra, which was first heard in this country in 1893, under the direction of his brother, Eduard.

In October, 1894, the corporation and citizens of Vienna joined in a monster celebration of the golden jubilee of her most popular musical composer. A new operetta by Strauss himself, entitled "The Apple Feast," was produced for the first time in the Vienna Theatre, and during the week which marked the duration of the festival every theatre and opera house in Vienna performed selections from his dance music or produced some one of his operettas. The occasion wound up with a grand banquet, congratulations and presentations of addresses and floral tributes.

Strauss was thrice married, but he leaves no children of his own. A stepdaughter, whom he adopted, survives him.

Johann Strauss valued his operettas above all his other compositions. "The very smallest success of one of my operas," he once wrote, "stands in my estimation higher than all the rest." Nevertheless, it is as a composer of waltzes that the world will longest remember him. In that domain he is supreme.

Brahms and Wagner both recognized this. "One of Strauss' waltzes," said the latter, "as far surpasses in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries as the steeple of St. Stephen's surpasses the advertising columns on the Paris boulevards."

A terse but potent obituary of Strauss was spoken by a lady last week, who said: "He has done more for humanity than Beethoven or Brahms."

The funeral, on Tuesday, of the celebrated composer was a great public ceremony, the whole populace of Vienna rendering honor to its idol.

The procession was very long, the cortege including eight cars of flowers. The Burgomaster of Vienna and the municipal authorities, with many distinguished representatives of art, literature, music and drama, followed the hearse.

The cortege paused outside the Conservatoire of music, where orations were delivered. The Burgomaster made a brief address at the temporary grave.

Along the whole route of the procession the gas lamps were lighted. The absence of the widow of Eduard Strauss, the brother of the deceased, caused considerable comment.

The remains will be finally interred between the graves of Schubert and Brahms.

STRASSBERGER'S CONSERVATORY.

The graduating exercises of Strassberger's Conservatory of Music, 2200 St. Louis avenue, were held at the Fourteenth Street Theatre, Fourteenth and Lucas Place, Thursday evening, June 13th, at 7:30 o'clock.

The class of 1899 included Misses Lillian Vette, Lillian Diestelhorst, Lulu Harting, Annie Von der Ahe, Messrs. Harry Droste, Max Gottschalk and Hubert Bauersachs. Miss Marie Paub, of Evansville, Ind., post graduate, and Miss Annie Geyer, graduate de' honneur.

A magnificent programme was rendered, in which the class was assisted by Otto Hein, tenor; H. W. Becker, A. M.; Louis Conrath, piano; Paul Mori, organ; and string quintette: Sig. Guido Parisi, violin; Dr. J. P. Nemours, violin; Val. Schopp, viola; P. G. Anton, violincello; Robert Buhl, contra basso.

The work of the class was most commendable in every respect, and a worthy tribute to the excellent method of the institution and the zeal of its director, Mr. Clemens Strassberger. The Strassberger Conservatory is making rapid strides and spreading its influence more widely year by year. Its position among the most prominent conservatories is well merited.

We hear much nowadays about that delusive element, the Celtic spirit, but so far it has evaded anything like definition. Early Irish literature, both in prose and verse, reveals many phases of it, all abounding in a strange natural magic; in all early artistic creations of the Celt it is met, delicate and mystical, but it is hardly too much to say that ancient Irish music has been, consciously or unconsciously, made the vehicle for every phase of this many-sided Celtic spirit. The prevailing note in Irish music is undoubtedly one of sadness, and this feeling it expresses to a degree unapproached by the folk music of any other land; the sadness of a people who have faced every sorrow, every privation. On the other hand, some of its dance movements, like the dances themselves, suggest mirth almost gone mad with sheer gaiety of heart. There is a dignity, a nobility about some of its old lamentations which is almost unrivalled. There are fairy ballads strangely mystical and dreamy, and the love songs are all steeped in a haunting tenderness. "Irish music," says Dr. Parry, "is probably the most human, most varied, most poetical in the world, and is particularly rich in tunes which imply considerable sympathetic sensitiveness." The Irish people have neglected many of their great and noble traditions, but they have always treasured their great musical inheritance, and never, perhaps, was it held in such deservedly high esteem as it is to-day. Many evidences point to this, the most important is the establishment—the firm establishment, it is hoped—in Ireland of an annual feis, or musical festival, for the preservation of their fine old music, and for the cultivation of a native school of music. Such an institution must have the good wishes of every lover of music, no matter to what country he may belong.

INTERESTING REMINISCENCES.

That charming and accomplished artist and raconteur, Felix Moscheles, son of the famous pianist, Ignaz Moscheles, has just issued another book of entertaining reminiscences, "Fragments of an Autobiography" (Harper's), containing many new anecdotes of celebrated virtuosi and composers.

Felix Moscheles, who was Mendelssohn's god-child, has much to say about the great composer's kindly disposition and lovable personality.

Naturally enough, a goodly portion of the book is filled with accounts of Ignaz Moscheles' musical doings, and we gain a deep insight into that busy man's simplicity of character and his unaffected devotion to his art.

For instance, the following excerpt might well be read with profit by some modern stiff-backed musicians.

"My father was ever happiest when at the piano or composing. We knew we should find him at home at the piano, or, pen in hand, composing; that is, if he had not, perchance, been stopped on the way by the sounds of music in some attractive shape. It was quite enough for him to hear such sounds proceeding from an open window, to make for the door, ring the bell, and ask for the 'Maestro' or the 'Herr Kapellmeister.' He would introduce himself, and presently be making friends on a sound musical basis with his colleague. It would sometimes lead to a continental hug of the warmest description, when the surprised native would discover that his visitor was 'the pianist.'

Also other musicians of that time saw in their art more than the cheap medium through which to acquire fame and money.

Thus, Felix Moscheles says of David, the great Leipsic violinist, and intimate friend of Mendelssohn:

"In one respect, he was much like my father and Mendelssohn. He could not understand how anybody could get through the twenty-four hours without playing some sonata or trio. I recollect he was quite indignant on one occasion when he was in London and was staying with Sterndale Bennett. 'Would you believe it?' he said, 'I have been in the house now for more than a week, and we have not once sat down to make music.'

A most striking picture is given of Liszt, the much-discussed and much-described:

"I think I never knew anybody so calculated to fascinate man, woman or child. He generally spoke in French, which I did not understand, but I had to listen to every word. His voice alone held me spellbound; it rose and fell like a big wave, and I could tell that something was going on; that voice was evidently scattering thought as the big wave scatters spray, and those clear-cut features of his were in turn accentuating and emphasizing his words. His grand, leonine mane fascinated me as it started from the lofty forehead, and bounded, Niagara-like, with one leap to the nape of the neck."

In conclusion, read this delightful anecdote, not quite original, perhaps, but made nearly new in the telling:

"We were dining in a small hotel in Saxony. Separated from us only by a wooden partition, a neighbor commenced operations on the piano, carefully unwinding bar after bar of that most brilliant of pieces, Weber's 'Invitation a la Valse.' 'May the little mouse bite you,' exclaims my father in terrible earnest. The servant girl was summoned, and she explained that the neighbor usually began at that time, and was in the habit of playing several hours. He rushed out of the room. We were about to tremble when a meek, respectful knock at the neighbor's door happily reassured us. Enter my father, suavely apologizing for the interruption—we hear it all through the thin partition. He, too, is a lover of music; may he assuage be allowed to listen for awhile. Much pleased, the other offers him a chair and resumes his performance; my father listens patiently, and waits till the last bars are reached. 'Delightful,' we hear him say, 'a beautiful piece, is it not? I once learnt it, too; may I try your piano?' And with that he pounces on the shaky old instrument, galvanizing it into new life, as he starts off at a furious rate, and gives vent to his pent-up feelings in cascades of octaves and break-neck passages; never had he played that most brilliant of pieces more brilliantly. 'Good night,' he said, as he struck the last chord, 'allow me once more to apologize,' 'Ach! thus I shall never be able to play it,' answered the neighbor with a deep sigh, and he closed the piano and spent the rest of the evening a sadder, but a quieter man."

Henry Wolfsohn, the New York manager, announces that de Pachman is to make a concert tour of the United States, beginning in October or November. He is a unique figure in the piano world, and is almost certain to make a sensation.

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THOMAS M. HYLAND, . . . EDITOR

JULY, 1899.

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MUSIC AND THE ARMY.

"The law scarcely recognizes music in the army of the United States, seeing that it provides for one band only—that of the Military Academy. This band," says an exchange, "which is little better than an apology for a band, being the only one that belongs legally to the military establishment, it may be interesting to see the number of bands maintained by other countries. Austria supports more than one hundred; Belgium, 29; England, 175; British India, 75; France, 195; Holland, 17; Dutch East Indies, 25; Germany, 357; Italy, 172; Russia, 282; Spain, 91; Sweden, 38; Saxony, 25; Ecuador, 6; and Persia, on which we are inclined to look as being but half-civilized, has 56 bands, with an average strength of fifty men each, all provided with the instruments of European bands.

"Compare these with the one little band maintained by law in the United States, the richest country of the world. Year after year have the authorities of the Military Academy begged Congress to grant the funds necessary for a band that should be a credit to the nation, and to one of the leading military schools of the world, but year after year has the prayer been disregarded. Congress will give nothing for that which is recognized universally by military men as one of the greatest moral forces that can be brought to bear on the soldier. Marshal Saxe and Napoleon Bonaparte believed firmly in music for their armies, although the latter cared little for it personally. Unlimited millions for pensions, but not a cent for that which rouses the courage of the soldier, which enlivens his life in the stagnation of the garrison, which cheers his spirits on the weary march to the front, which revives him after the toil of conflict, which supports him in the depression of defeat, and which sustains him in the hour of danger and death. To the men on whom the country relies for its protection are given good clothes, good food, good lodging, all that is required to keep the animal in good condition; but to the man, to the soul that is the man, is given naught to raise, enliven or cheer.

"Bandmen in the armies of Austria, Belgium, France, and Prussia are a decidedly privileged class of soldiers, having little or no military duty

to perform outside of their service as musicians. They are well paid, as a rule, the greatest exception being in France, where the bandmen, unless having enlisted and reentered voluntarily, is paid very poorly. The bandman who enlists or re-enlists, on the contrary, is very well paid. The bandman who comes in on the regular draft receives no especial consideration. He prefers, undoubtedly, service in the band to service in a company.

"Bandmen are not recognized by law in the United States; it is expected, therefore, that every bandman shall be a soldier first and a musician afterward. Such an expectation is an absurdity. A musician has rarely the temperament that makes a good soldier."

BEETHOVEN CONSERVATORY.

The Beethoven Conservatory held its graduating exercises on the 17th ult., at the Century Theatre. The programme proved a rare treat to all present, and was participated in by the following graduates, who were awarded diplomas: Misses Minnie Christman, Florence E. Bribach, Kelmie M. Murtrux, Helen M. Porter, Amelia Landau, Bertha Brushwood, Marion M. Woerman, Frieda Summa, Anna Loretta Brew, Margarite Smith, Estelle Lurton, Rosalie Meyer and Frankie Howard Trumbo; Messrs. Fred. Scheel and Fred. Schaefer.

Gold medals were awarded to the following post graduates: Misses Blanche Green, Alma Baier, Minnie Parson, Mary E. Ryan, Minnie Scheel, Marie Saussenthaler, Maude Hammes, Florence Phillippi and Leontine M. Kaitenbach.

The St. Louis Amateur Orchestra, under the able direction of A. I. Epstein, which assisted in the programme, did admirable work. Great praise is due the work of the graduates, who exemplified the careful and progressive training of their teachers. Messrs. Waldow and Epstein have again emphasized the fact that the Beethoven Conservatory justly ranks among the leading institutions devoted to music.

FOREST PARK UNIVERSITY.

The thirty-eighth commencement class of Forest Park University was held in Lindell Avenue Methodist Church. Nine graduates were awarded diplomas.

The students of the university marched into the church in a body, and their entrance was the signal for a burst of applause. Rev. W. W. King, pastor of the church, presided, and Rev. C. H. Patton, of the First Congregational Church, offered the invocation.

After each member of the graduating class had read an essay, Mrs. Anna Sneed Cairns, President of the University, delivered an interesting address, in which she reviewed the work of the graduates during the past year, and complimented them upon the triumphs they had achieved. She then awarded diplomas.

The awarding of diplomas was followed by addresses by Dr. C. H. Patton and Dr. Michael Burnham.

Here are some "thoughts" by Camille Saint-Saens, the celebrated itinerant composer:

"The craze for quick movement, so prevailing today, destroys all musical form and degrades music to the level of confusing and meaningless noise; leaving on the mind no other impression than that of rhythm, and this alone is very little."

"Listening to music, which till lately was one of the greatest pleasures, is now gradually becoming one of the most laborious occupations."

"A great complication in the musical texture may please cultivated minds, but it is not at all proof of aesthetic merit; simplicity of style is quite as beautiful, and has the additional advantage of pleasing a greater number of people."

MAJOR AND MINOR.

Mr. Charles Galloway, the well known organist, gave a recital at Temple Shaare-Emeth, on the 15th ult. His programme, which was made up entirely of organ numbers, was admirably selected, and proved a veritable treat to the large audience in attendance. An organist of Mr. Galloway's rank cannot be heard too often in recital work.

Siegfried Wagner is said to be at work on a new opera, "The Lady Judge."

In Prague is being given a Wagnerian cycle, which includes all the works of that master, except, of course, "Parsifal." Even his earliest opera, "The Fairies," has been presented. Hitherto this has been heard only in Munich. Vogl, who "created" the part of Loge in Bayreuth in 1876, will sing it again in Prague in June, when the Wagnerian cycle will be repeated. Mottl will conduct "Siegfried" and "Götterdämmerung."

It is rumored that Sir Arthur Sullivan, who recently was expected to conduct a long-forgotten work, his thirty-three-year-old symphony, in London, intends to soon publish his musical reminiscences. A London journalist declares that "if these contain half the good stories in his repertoire, they promise to be very interesting reading. Sir Arthur will contribute the subject matter, although the actual writing of the volume will be intrusted to a more experienced literary hand."

Madame Sembrich gives this advice to young singers: "There is one thing that I advocate always for any young girl intending to become a professional singer—that is the mastery of at least one instrument; more if possible. I began with the piano and violin when I was only four years old, and kept at them until I was grown. I had no idea of becoming a singer; I intended to play in concerts, and did. When I began to sing I found the training I had received in my instrumental work of immeasurable value to me. The violin, especially, trains the ear and helps one to sing true."

Various relics of Chopin have been gathered together and placed in the Czartoryski Museum at Cracow. The grandfather of the present Prince Czartoryski was one of the warmest admirers of the composer, while his wife had always been considered one of the best pupils of the master. In the museum are to be seen, among other things, Clesinger's marble bust of Chopin, a portrait by Ary Scheffer, and a bronze cast of the composer's right hand. There are also nineteen letters written by Chopin to his friend Count Albert Grzymala, but, curiously, no musical autographs.

Sims Reeves, the most famous tenor singer of his day, who retired from the stage to teach in 1892, and six years afterward was obliged by failing health to give up teaching also, was so careful of his voice in his palmy days that he declared his conscientiousness had cost him at least \$400,000.

"I have lived the life of an anchorite," he once said. "You really do not know, and the public do not know, what self-denial I have practiced, what deprivation I have suffered during my career. I am the most careful and abstemious liver in the world."

He preferred to disappoint an audience by not appearing, rather than by singing when his throat was not in the best condition. He was most thorough in all his practicing. He says:

"I have always studied my words; I have read them and phrased them in every possible way, and asked myself what they meant, and interpreted them according to my own feeling. I walk up and down, trying this line and trying that, until I feel that I have struck the right idea."

His getting ready to sing was always a more laborious effort than the singing itself.

It is announced that Mr. Edgar Stillman Kelley is to write the orchestral and choral music for the stage version of "Ben Hur," which is now being prepared.

The pupils of Carl Geisser gave their second annual piano recital, on the 14th ult., at Pickwick Theatre. They were assisted by Miss Anna Rabe, vocalist; Mrs. Jessie N. Holt and Miss Emily Geisser, elocutionists. An admirably selected programme was rendered in a manner that proved Mr. Geisser a thorough and painstaking teacher. The large and critical audience present testified its approval of the splendid treat afforded them in unstinted praise.

Theodore Thomas' musical library, so it is said, could not be duplicated for less than \$200,000. It contains full scores and orchestral parts of 300 overtures, 160 symphonies, and hundreds of concertos and smaller works.

It was remarked that in the orchestra which played at the recent Joachim celebration, and which was composed of former pupils, forty-four of the violins were "Strads," and were insured for that night for the large sum of \$250,000.

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GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.

OLD FOLKS AT HOME.

3

GRAND FANTASIE.


J. W. Boone.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Moderato. ♩ - 88.

The musical score is written for piano and consists of five systems of staves. The first system begins with a forte (f) dynamic and includes a triplet of eighth notes in the right hand, marked with a slur and the number 13. The second system continues with a forte (f) dynamic and includes a triplet of eighth notes in the right hand, marked with a slur and the number 13. The third system features a piano (p) dynamic and includes a triplet of eighth notes in the right hand, marked with a slur and the number 13. The fourth system includes a piano (p) dynamic and a crescendo (cresc.) marking. The fifth system includes a forte (f) dynamic and a piano (p) dynamic, with a ritardando (rit.) marking and a half note (h.) marking. Pedal markings (Ped.) are indicated throughout the score, often with asterisks (*). The score is published by Kunkel Bros. in 1894.

THEME.

Moderato  = 88.

[illegible]

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music features complex chords, often with multiple notes beamed together, and frequent use of triplets, indicated by a '3' over a group of notes. Pedal markings ('Ped.') are placed below the bass staff, often accompanied by an asterisk (*), suggesting specific pedaling techniques. Dynamic markings include 'p' (piano) and 'cresc.' (crescendo). Tempo markings include 'a tempo.' at the beginning and 'rit.' (ritardando) in the middle section. A section marked 'r. h.' (right hand) shows a change in the melodic line. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The overall style is characteristic of late 19th or early 20th-century piano music.

Variation I.

This musical score for Variation I is written for piano and right hand. It consists of six systems of music, each with a piano (p) part and a right hand (r. h.) part. The piano part features a continuous eighth-note accompaniment in the left hand, while the right hand part contains complex melodic lines with various fingerings (1-5) and slurs. The score includes several dynamic markings, including *p* (piano) and *a tempo*. Pedal markings (*Ped.*) are indicated throughout, often with asterisks to denote specific pedal points. The right hand part includes a *rit.* (ritardando) marking and a *r. h.* (right hand) marking. The score is marked with a page number 6 in the top left corner and a page number 1522-11 at the bottom center.

p

Ped.

a tempo.

Ped.

rit.

r. h.

Ped.

1522 - 11

a tempo.

cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

f * *Ped.* * *Ped.* * *Ped.* * *Ped.*

rit. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

a tempo. *cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

1522 - 11

Andante ♩ - 60. *con espressione.*

Variation II.

p

Ped. * *Ped.** *Ped.** *Ped.** *Ped.* * *Ped.* * *Ped.** *Ped.** *Ped.** *Ped.*

* *Ped.* * *Ped.** *Ped.** *Ped.** *Ped.* * *Ped.* * *Ped.** *Ped.** *Ped.** *Ped.*

* *Ped.* * *Ped.** *Ped.** *Ped.** *Ped.* * *Ped.* * *Ped.** *Ped.** *Ped.** *Ped.*

* *Ped.** *Ped.** *Ped.** *Ped.** *Ped.* * *Ped.* * *Ped.** *Ped.** *Ped.** *Ped.*

* *Ped.** *Ped.** *Ped.** *Ped.** *Ped.* * *Ped.* * *Ped.** *Ped.** *Ped.** *Ped.*

f

Ped. * *Ped.** *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

1522 - 11

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * P * P * P * P * Ped. * P * P * P * P * P * P * P * P * Ped. * Ped.

Cadenza.

* Ped. * Ped.

f *cresc.*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *rit.*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Variation III.

Allegretto. ♩ = 100.

The first system of musical notation for Variation III. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The music begins with a forte 'f' dynamic. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes, often grouped in eighths. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. The system ends with a repeat sign.

The second system of musical notation. It continues the piece with similar rapid passages in the right hand. A 'rit.' (ritardando) marking appears towards the end of the system. The system concludes with a key signature change to one flat (B-flat only) and a common time signature 'C'. The right hand has a few more notes before the system ends.

The third system of musical notation, marked 'a tempo.' (ad tempo). It returns to the original key signature of two flats. The right hand continues with its intricate, rapid melodic lines. The left hand accompaniment remains consistent. Pedal points are marked throughout the system.

The fourth system of musical notation. It features a first ending bracket labeled '1' that leads to a final, more melodic passage in the right hand. The left hand continues with its accompaniment. The system ends with a final cadence. Pedal points are indicated at the beginning and end of the system.

2.

8

11

Ped.

Ped.

8

f

Ped.

Ped.

Ped.

Ped.

8

rit.

Ped.

Ped.

a tempo.

f

Ped.

Ped.

Ped.

Ped.

8


11

Ped.

Ped.

1522- 11

FINALE.

Allegro  - 108.

ossia.

12

FINALE.

Allegro ♩ - 108.

ossia.

The musical score is written for piano and consists of five systems of grand staves. Each system contains a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The score is heavily annotated with fingerings (numbers 1-5) and pedal markings ('Ped.' followed by an asterisk). There are also 'ossia.' markings above certain passages, indicating alternative fingerings or techniques. The piece concludes with a final chord and a 'Ped.' marking.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

1522-11

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ossia.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1 in octaves ad lib.

WHISPERINGS OF AUTUMN.

HERBSTGEFLÜSTER.

Liszt-Bülow.

Allegro. ♩ - 100.

ossia.

N.B.

The musical score is written for piano and features a single treble staff and a grand staff (treble and bass). The tempo is marked 'Allegro. ♩ - 100.' and the time signature is 3/4. The key signature has one sharp (F#). The score is divided into three systems. The first system includes fingerings (1-4, 2-3, etc.) and a 'simili.' instruction. The second and third systems continue the melodic and harmonic development with various fingerings and articulations. The key signature has one sharp (F#).

N.B. The version in broken octaves offers splendid practice for small hands.
1551-22

Copyright. Kunkel Bros. 1894.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and fingerings.

Second system of musical notation, continuing the piece with intricate melodic lines and fingerings.

Third system of musical notation, showing further development of the musical themes with detailed fingerings.

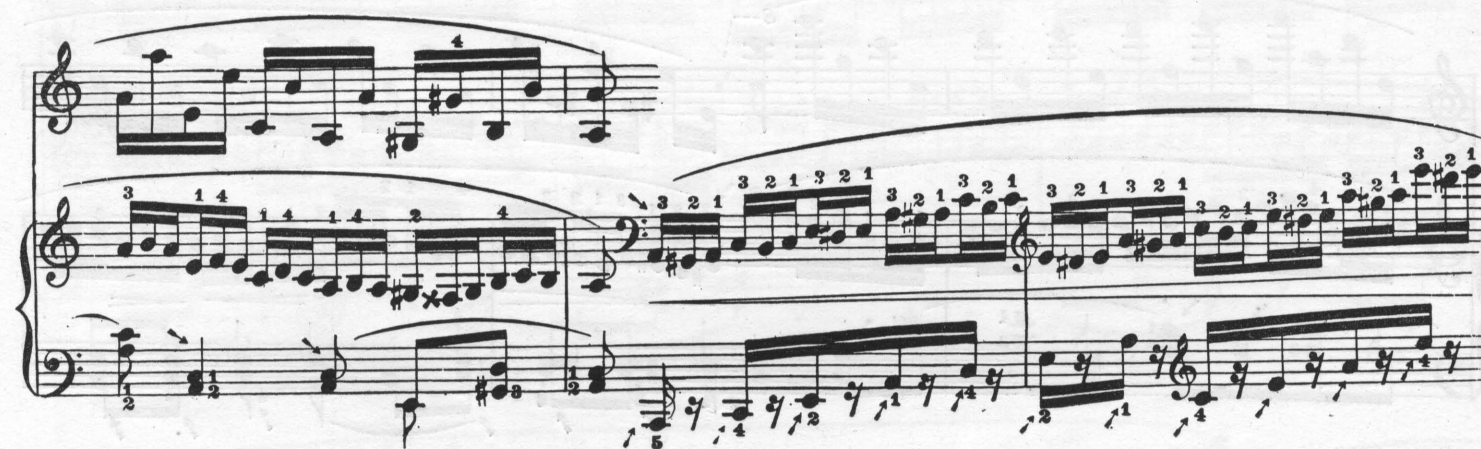
Fourth system of musical notation, concluding the page with complex rhythmic and melodic passages.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are indicated above many notes.



The second system of musical notation also consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. This system includes a measure with a fermata over the top staff, indicated by a dashed line and the number '8'. Fingering numbers are present throughout.



The third system of musical notation consists of three staves. The top staff has a short melodic phrase. The middle and bottom staves continue the accompaniment. The music features complex rhythmic patterns and fingering numbers.



The fourth system of musical notation consists of three staves. The top staff features a series of chords. The middle and bottom staves continue the accompaniment. The system concludes with a final measure in the bottom staff. Fingering numbers are indicated for many notes.

WITH THE TIDE.

9

MIT DER FLUTH.

Liszt. Bülow.

Allegro. $\text{♩} = 80$.

The musical score is presented in five systems, each containing a treble and bass staff. The notation includes various rhythmic values and fingerings. The first system begins with a treble staff starting on a G4 and a bass staff starting on a G2. The second system continues the melodic and harmonic development. The third system shows a change in the bass line. The fourth system features more complex rhythmic patterns. The fifth system concludes the piece with a final cadence. The overall structure is balanced and technically demanding.

1551 - 22

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The musical score is written for piano on six systems of grand staves. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one flat (B-flat). The first five systems are continuous, while the sixth system includes dynamic markings like *simili.*, *cresc.*, and *f*.

simili.

cresc.

f

simili.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingering.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingering.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingering.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingering and a crescendo marking.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingering, fortissimo (ff) markings, and a 'simili.' instruction.

To simplify this difficult octave passage in contrary motion omit the lower notes of the octaves.

MERRY SLEIGH BELLS.

RONDO

Lively ♩ = 112.

Secondo.

Carl Sidus Op. 67.

The musical score is written for piano and consists of several systems of music. The first system begins with a piano introduction marked *p*. The first section is marked *Secondo.* and includes a repeat sign. The second section is marked *f* and also includes a repeat sign. The final section concludes with a double bar line. The score includes various musical notations such as dynamics (*p*, *mf*, *f*), articulation (accents, slurs), and fingerings. Pedal points are indicated with "Ped." and asterisks. The key signature is one sharp (F#).

MERRY SLEIGH BELLS.

3

RONDO.

Lively ♩ = 112.

Carl Sidus Op. 67.

Primo.

The musical score for "Merry Sleigh Bells" is a Rondo in 2/4 time, marked "Lively" with a tempo of 112 beats per minute. It is composed by Carl Sidus, Op. 67. The score is written for piano and primo. The piano part is in the left hand, and the primo part is in the right hand. The score is divided into six systems, each with a treble and bass staff. The piano part includes fingerings, slurs, and pedaling marks. The primo part includes fingerings, slurs, and dynamic markings like "mf" and "f". The score ends with a double bar line and a repeat sign.

Sleigh Bells

Secondo.

This musical score is for the 'Sleigh Bells' section, marked 'Secondo'. It consists of six systems of piano accompaniment. The first system begins with a *mf* dynamic and features a series of chords in the right hand and single notes in the left hand. The second system continues this pattern with varying dynamics, including *rf* and *f*. The third system introduces a melodic line in the right hand, marked *p*, while the left hand continues with chords. The fourth system features a more complex right-hand melody with a slur and a *mf* dynamic. The fifth system returns to a chordal texture with a *rf* dynamic. The sixth system concludes the piece with a final chordal progression. The score includes various musical notations such as slurs, ties, and dynamic markings.

Primo.

f *rf* *Ped.* *

f *rf* *Ped.* *

f *p*

f *p*

f *rf* *Ped.* *

f *rf* *Ped.* *

Secondo.

p

mf

p

f

693 - 6 Ped.

8 *Primo.* 7

mf

Ped. Ped. *

Ped. Ped. *

8 *Primo.* 7

mf

Ped. Ped.

Ped. Ped. *

WOODLAND WHISPERS.

WALTZ.

Louis Conrath.

Notes marked with an arrow (↘) must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

1528 - 3

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 3 5, 3, 3 5, 3 2, 5, 4, 3, 4, 3, 1) and slurs. The bass staff provides harmonic support with chords and single notes. A *Ped.* marking with an asterisk is located at the bottom right of the system.



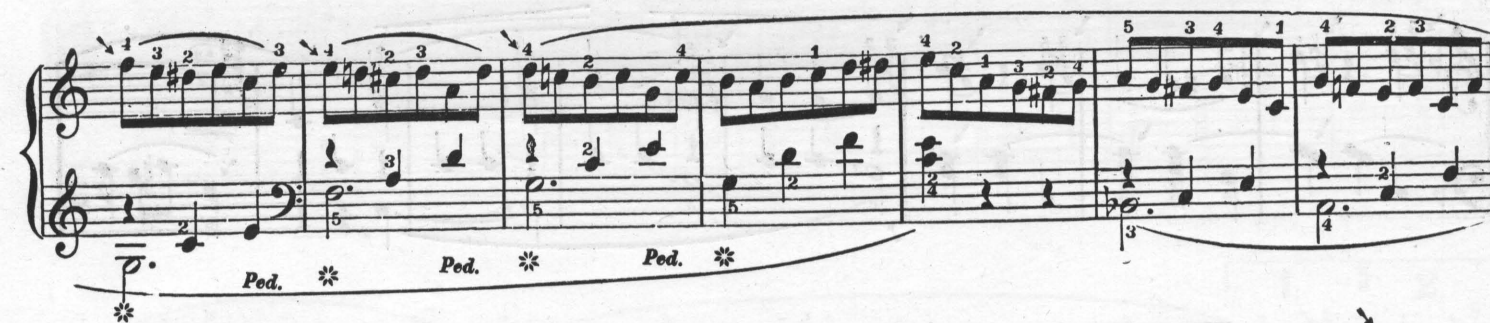
Second system of musical notation. The treble staff continues the melodic line with fingerings (e.g., 4 3 5 4, 2 3 4 3 1, 4 3 4 5 4, 2 3 4, 3 2 4 1, 5 3 4, 1). The bass staff has chords and single notes. A *Ped.* marking with an asterisk is located at the bottom center of the system.



Third system of musical notation. The treble staff continues the melodic line with fingerings (e.g., 5 4 3 2, 5 4, 4 3 5, 2 3 4, 4 3 5, 2 3). The bass staff has chords and single notes. *Ped.* markings with asterisks are located at the bottom left, middle, and right of the system.



Fourth system of musical notation. The treble staff continues the melodic line with fingerings (e.g., 3 1, 5 3 4 1 2, 1 5, 3, 4 2 3 4, 4 2 3, 4 3). The bass staff has chords and single notes. A *mf* marking is present in the middle of the system, and a *Ped.* marking with an asterisk is at the bottom right.



Fifth system of musical notation. The treble staff continues the melodic line with fingerings (e.g., 1 3 2 3, 1 2 3, 4 2 3 4, 1 2 3 4, 5 3 4 1, 4 2 3). The bass staff has chords and single notes. *Ped.* markings with asterisks are located at the bottom left, middle, and right of the system.



Sixth system of musical notation. The treble staff continues the melodic line with fingerings (e.g., 4 3, 4 3, 4 3, 4 3, 2 1 5). The bass staff has chords and single notes. *Ped.* markings with asterisks are located at the bottom left, middle, and right of the system.

WOOD NYMPH.

3

MAZURKA.

Notes marked with an arrow (↘) must be struck from the wrist.

Louis Conrath.

Allegretto. ♩ = 126.

The musical score is written for piano (p) and consists of five systems of music. Each system contains a treble staff and a bass staff. The time signature is 3/4. The tempo is marked 'Allegretto' with a note indicating 126 beats per minute. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. Arrows (↘) indicate notes to be struck from the wrist. The score is a Mazurka by Louis Conrath.

1529 - 3

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First system of musical notation, measures 1-4. The treble staff features a complex melodic line with many slurs and fingerings. The bass staff provides a harmonic accompaniment with sustained notes.

Second system of musical notation, measures 5-8. The melodic line continues with intricate phrasing and fingerings. The bass staff maintains a steady accompaniment.

Third system of musical notation, measures 9-12. The word *cresc.* is written above the treble staff in measure 10. The melodic line shows a gradual increase in intensity.

Fourth system of musical notation, measures 13-16. The melodic line continues with complex phrasing. The bass staff features some chordal textures.

Fifth system of musical notation, measures 17-20. The melodic line concludes with a final flourish. The bass staff provides a solid harmonic base.

Sixth system of musical notation, measures 21-24. The word *scherzando.* is written above the treble staff in measure 21. The system concludes with a series of chords in the bass staff, each marked with *Ped.* and an asterisk.



First system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.



Second system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.



Third system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.



Fifth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.



Sixth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

SPINNING SONG.

(SPINNERLIED.)

Louis Conrath.

Notes marked with an arrow (↘) must be struck from the wrist.

Allegretto. ♩ = 72.

Cantabile.

The musical score is written for piano in 3/8 time, key of D major (two sharps). It consists of four systems of piano accompaniment. The first system includes a 'Cantabile' section. Fingerings and wrist strokes are indicated throughout.

System 1: Treble clef has a whole rest. Bass clef has a half note D4 (finger 5), followed by eighth notes E4 (finger 1), F#4 (finger 3), G4 (finger 4), A4 (finger 5), B4 (finger 5), C5 (finger 5), D5 (finger 5). A 'Cantabile' section begins with a half note D5 (finger 3, wrist stroke), followed by eighth notes E5 (finger 2, wrist stroke), F#5 (finger 3, wrist stroke), G5 (finger 3, wrist stroke), A5 (finger 3, wrist stroke), B5 (finger 3, wrist stroke), C6 (finger 3, wrist stroke), D6 (finger 3, wrist stroke).

System 2: Treble clef has a half note D5 (finger 4, wrist stroke), followed by eighth notes E5 (finger 2, wrist stroke), F#5 (finger 3, wrist stroke), G5 (finger 3, wrist stroke), A5 (finger 3, wrist stroke), B5 (finger 3, wrist stroke), C6 (finger 3, wrist stroke), D6 (finger 3, wrist stroke). Bass clef has a half note D4 (finger 3), followed by eighth notes E4 (finger 4), F#4 (finger 4), G4 (finger 4), A4 (finger 4), B4 (finger 4), C5 (finger 4), D5 (finger 4).

System 3: Treble clef has a half note D5 (finger 5), followed by eighth notes E5 (finger 3), F#5 (finger 3), G5 (finger 4), A5 (finger 4), B5 (finger 4), C6 (finger 4), D6 (finger 4). Bass clef has a half note D4 (finger 4), followed by eighth notes E4 (finger 3), F#4 (finger 3), G4 (finger 3), A4 (finger 3), B4 (finger 3), C5 (finger 3), D5 (finger 3).

System 4: Treble clef has a half note D5 (finger 4, wrist stroke), followed by eighth notes E5 (finger 1, wrist stroke), F#5 (finger 1, wrist stroke), G5 (finger 1, wrist stroke), A5 (finger 1, wrist stroke), B5 (finger 1, wrist stroke), C6 (finger 1, wrist stroke), D6 (finger 1, wrist stroke). Bass clef has a half note D4 (finger 5), followed by eighth notes E4 (finger 1), F#4 (finger 2), G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), D5 (finger 2).

1531 - 3

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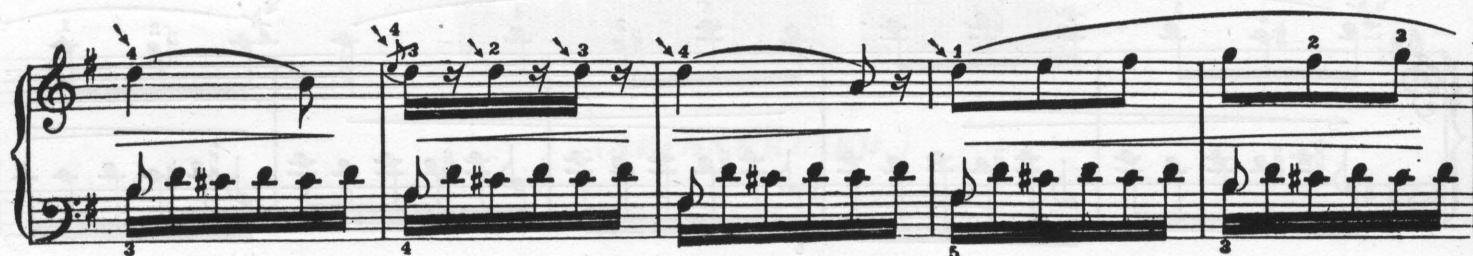
First system of musical notation, measures 1-5. The treble clef staff contains a melodic line with a slur over measures 1-5. Fingering numbers 4, 2, 1, 4, 5, 2, 4 are indicated above the notes. The bass clef staff contains a continuous eighth-note accompaniment. A '5' is written below the first measure of the bass staff.

Second system of musical notation, measures 6-10. The treble clef staff continues the melodic line with a slur over measures 6-10. Fingering numbers 4, 5, 2, 4, 2, 3, 5, 1 are indicated. The bass clef staff continues the eighth-note accompaniment. A '5' is written below the first measure of the bass staff.

Third system of musical notation, measures 11-15. The treble clef staff has a slur over measures 11-15. Fingering numbers 3, 2, 3, 3 are indicated. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation, measures 16-20. The treble clef staff has a slur over measures 16-20. Fingering numbers 4, 4, 5, 2, 4, 3, 5, 2 are indicated. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation, measures 21-25. The treble clef staff has a slur over measures 21-25. Fingering numbers 4, 2, 3, 1, 2, 1, 2, 1, 4, 3, 2, 1, 5, 3, 2, 1 are indicated. The bass clef staff continues the eighth-note accompaniment. The word *ritard.* is written above measure 24, and *a tempo.* is written above measure 25.



CHOPIN AND POE.

In music, Edgar Allan Poe's counterpart has been discovered in the person and genius of Frederic Francois Chopin, so declares James Huneker in his book, "Mezzotints in Modern Music." There is such a striking similarity in temperament, personality, and genius between the American poet and the Polish composer that, to understand either of them, they should be studied together.

Poe and Chopin were born only a few weeks apart and died within a week of each other, yet neither was conscious of the other's existence. But it was a curious coincidence—two supremely melancholy artists of the beautiful lived and died almost synchronously.

Mr. Huneker says there are important points at which it will not do to compare the two artists, but there are parallels in their soul-lives that may be drawn without extravagance. The roots of Chopin's culture were more richly nurtured than Poe's, but Poe was in the truest sense born a poet, and, like a spiritual air-plant, derived his sustenance none knew how. Chopin was carefully trained by the faithful Elmsler, but who could have taught him to write his opus 2 and the variations over which Schuman rhapsodized, or even that gem, his E-flat nocturne?

The individualities of both these men were as sharply defined in the outset as their limitations. Poe never made more exquisite music in his later years than in his verses "To Helen," written in his teens. Chopin's opus 1, 2, 3, 5, and 6, his earliest effusions, are perfect of their kind. They were written before he was twenty. Both men died at forty, a period when most men are in their prime; yet years before both began to show decadence and deterioration. Chopin's *spolonaise-fantaisie* opus 61 with its hectic flush—in its most musical, most melancholy cadences—gives us a premonition of death. Composed three years before he died, it has the taint of the tomb about it. Read Poe's "Ulalume" with its haunting, harrowing harmonies, and you will hear the same note of death.

Poe then, like Chopin, did not die too soon. Morbid, neurotic natures, they lived their lives with the intensity in which, Walter Pater declares, is the only true life. "To burn always with this hard, gem-like flame," writes Pater, "to maintain this ecstasy, is success in life. Failure is to form habits."

Certainly Chopin and Poe fulfilled in their short existences these conditions. They burned with the flame of genius, and that flame devoured their brain as surely as paresis. Their lives, in the ordinary Philistine or Plutus like sense, were failures. They were not citizens after the conjugal manner, nor did they accumulate pelf. They certainly failed to form habits, and, while the delicacy of the Pole prevented his indulging in the night-side Bohemianism of the American, he nevertheless contrived to outrage social and ethical canons.

Mr. Huneker admits the difficulty of knowing just what sort of a man Poe was, but he is sure there were two Poes—the one a winning, poetic personality, a charming man of the world, electric in speech and with an eye of genius, a creature with a beautiful brain; the other, a sad-eyed wretch with a fixed sneer, a bitter, uncurbed tongue that lashed alike friend and foe, a sot, a libertine, a gambler—and some people knew both these men. Mr. Huneker's father knew something of both Poes, for he had occasion in Philadelphia to see Poe when he was sober, and when he was made a demon by one glass of brandy. But, like Chopin, Poe was always disposed to a certain melancholy hauteur and readiness to pose.

Mr. Huneker considers that America, with its complete absorption a half-century ago in trafficking and pioneering, was an unpleasant place for an artist, and especially for Poe, who ought to have gone to Paris. Mr. Huneker says:

"One is filled with horror at the thought of a kindred poetic nature also being cast in the prosaic atmosphere of this country; for if Chopin had not had success at Prince Valentine Radzewill's soiree in Paris in the year 1831, he would certainly have tried his luck in the New World; and do you not shudder at the idea of Chopin's living in the United States in 1831?"

"Fancy those two wraiths of genius, Poe and Chopin, in this city of New York! Chopin giving piano lessons to the daughters of the wealthy aristocrats of the Battery; Poe encountering him at some conversatione—they had conversationes then—and propounding to him Heine-like questions: 'Are the roses at home still in their flame-hued pride?' 'Do the trees still sing as beautifully in the moonlight?'"

"They would have understood one another at a glance. Poe was not a whit inferior in sensibility to Chopin. Balzac declared that if Chopin drummed on a bare table, his fingers made subtle-sounding music. Poe, like Balzac, would have felt the drummed tears in Chopin's play, while Chopin in turn could not have failed to divine the tremulous vibrations of Poe's exquisitely strong nature.

What a meeting it would have been, but again what inevitable misery for the Polish poet!"

Both men were born aristocrats; purple raiment became them well, and both were sadly deficient in genuine humor. Irony both possessed to a superlative degree, and both believed in the rhythmical creation of lyrical beauty and the charm of evanescence.

Both artists have left a host of imitators. Poe has influenced the art of almost every country but his own. In Europe he has founded a school. Chopin's influence has been far less direct. But Liszt would not have been a composer, at least for the piano, if he had not nested in Chopin's brain. And Wagner profited greatly by Chopin's discoveries in chromatic harmonies, discoveries without which modern music would yet be in diatonic swaddling-clothes.

But at one important point these two artists were as wide apart as the poles. Poe was a man without a country. He had no sense of patriotism. Although he wrote in English, you could better locate his imagination in the moon. Chopin, on the other hand, is patriotic; he is Poland, altho Poland is not Chopin. But both had the supreme passion for the beautiful, both possessed great intensity of expression. Both had the power of expressing the weird, the terrific, though Chopin rose to sublimer heights than ever Poe did. Chopin, like Bach and Beethoven, will last as long as the voice of the piano is heard throughout the land.

THE ART OF ACCOMPANYING.

Presence of mind is a main requisite for a valuable accompanist. To read music readily is the first essential, but, no matter how able or fluent a woman may be in this regard—I say woman because nearly all accompanists are women—if she does not have coolness and the tact to do the right thing in emergency she will not fill the place. Even the most accomplished, best-versed singer is liable to have slips and mishaps once in a while. His voice gets husky or he sings off key. The expert accompanist must be able to fill in these awkwardnesses, as it were, by intuition, and she must put in chords not written in the score to bridge over the gap, and give other help for the singer to right himself by. The only way to drill a pupil for correct accompanying is to inform her on mistakes, and, although that sounds like a paradox, it is perfectly practical.

The effective requisites for the profession are sympathy—of course, with thorough music knowledge for a groundwork—tact and adaptability. The successful accompaniment player must be subservient, must be content to be merely a background, but at the same time the most versatile and responsive of backgrounds. She must have a warm heart and a cool head. The reason that men are not popular or, as a rule, successful, accompanists is because they lack the unassertiveness and pliancy of a woman player. The man with ability enough to be an accompanist is liable to seek more prominence, and, anyhow, the masculine touch is too positive. Accompanying is essentially a woman's field and one occupation at least that she is not liable to be supplanted in. It pays well to the proper practitioner.

The musical directory of New York shows from forty to fifty professional accompanists, while the list of resident and visiting singers likely to need such service runs away up into the hundreds. Moreover, not all of these accompanists are satisfactory by any means; so the experts have all the work they can do and more, and many singers and managers have to put up with accompanists that are either drawbacks or just makeshifts. The accompanist, although seldom noticed by the critics, is a vital feature in any musical function.

It is in emergencies that the accompanist comes to the front, and is recognized as a vital factor in musical affairs. Ten out of a dozen singers will tell you what troubles they have with non-sympathetic accompanists, or how much better they could have done on certain occasions had the right interpreter been at the piano. It is infinitely better—it would be better if it was practicable—for a singer to play her own accompaniment, for no one person ever enters entirely into the spirit and temper of another; but the singer gives out her notes best in standing posture, with nothing to think of but the singing, and the accompanist ought to play her part in the scheme so perfectly that the singer need never think of her at all.

So Reginald De Koven is going to seek fame and fortune in Great Britain. The London *Daily News* announces that "a joint stock company has been formed for the production in London of some of the successful operas of the American musician, Mr. Reginald de Koven. A start will be made in the autumn. The composer, a native of Connecticut, has enjoyed quite a cosmopolitan training at Oxford, Stuttgart, Frankfurt and Florence."

HOW THE BLIND LEARN MUSIC.

The question is often asked how blind musicians acquire their repertoire. Perhaps the best example of the well educated musician who has been handicapped from childhood by loss of sight is Edward Baxter Perry, the pianist, a capable concert player, and an intelligent and well informed man. His plan, which probably resembles that of most blind musicians of the higher grade, is to have some one read to him the notes of a new composition, measure for measure, giving each note in the chord, the length of the notes and the marks of expression. From this reading he memorizes the selection, and is then ready to practice. It seems hard, but it has compensating value as an intellectual discipline. The low-grade performers of the Blind Tom order merely imitate the music they hear (usually very incorrectly), instead of constructing their own interpretation from the notes. It has been suggested that the phonograph, the pianola, and other automatic contrivances might advantageously be used to avoid the necessity for the tedious work of the readers, and perhaps this has been done in individual cases. There is a good deal of music, too, that has been printed for the blind, and the range of this repertoire will constantly increase, and music makes a valuable part of the New York Free Circulating Library for the Blind, located in the basement of St. Agnes church in Ninety-first street.

The New York *Evening Post* says: "Several years ago one of the daily papers published a description of a library for the blind in a neighboring city. This called forth, some days later, a comment on the fact that New York city possessed no such library, and a suggestion that a fund be started for that purpose. The appeal was responded to at once, and in November, 1896, the library was formally opened for the use of all worthy blind. From a small beginning of 60 volumes, the first year saw the number increased to nearly 500, with several hundred pieces of music for organ, piano, guitar and violin, arranged for the blind. There are now 1,154 books and 340 pieces of music in the library. The number of regular readers is about 115.

FOR AMERICAN COMPOSERS.

The Musical Art Society of New York, in pursuance of its aim to foster a taste for what is purest and best in a "capella," choral music, desires not only to give adequate performance of the masterpieces of this character already extant, but also to encourage further development of this field.

The Society therefore offers a prize, given by Mr. and Mrs. Butler McCagg, and which it is proposed to make an annual one, of \$250 for the best composition of mixed voices, unaccompanied. The second competition is offered on the following conditions:

1. Any one may compete who has been, for the past five years or longer, a resident of the United States or Canada.
 2. The work shall be set to English words, of a secular character, for a chorus of about fifty voices.
 3. The time of performance should not exceed ten minutes.
 4. The compositions offered should be addressed, after May 1st, 1899, to the President of the Society, Dr. Frederick E. Hyde, Greenwich, Conn. They will be submitted to the three following judges: Horatio W. Parker, B. J. Lang, The Conductor of the Musical Art Society.
 5. The name of the composer is not to appear, and the composition must bear a suitable motto. A sealed envelope containing the composer's name and address, and bearing on the outside the same motto and a return address, must accompany the manuscript. Only the envelope bearing the motto of the successful composition will be opened.
 6. The composition receiving the prize will be performed by the Musical Art Society during the season in which the award is made.
 7. The composer is to retain all rights, of whatsoever description, in his work, except that the Musical Art Society reserves to itself the right to first production.
 8. The strictest anonymity will be observed as regards all competitors, and only the name of the successful composer will be made public.
 9. The jury reserves to itself the right to reject all compositions offered, if none come up to the standard set by the aims of the society. A partial list of the works already performed by the society will be found in this circular.
 10. All competing compositions must be in the hands of the President before September 1st, 1899.
 11. All manuscripts will be held at the disposal of the composer after the award has been made.
- The prize at the first competition was awarded, in 1898, to Horatio W. Parker, for a work entitled "Adstant Angelorum Chori."

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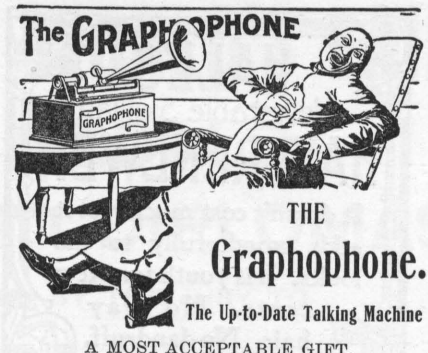
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Speaking of the increased popularity of Wagner's music as evidenced in the last opera season in New York, the *Sun* said that the time has passed when it was possible to describe the work of that music lord as heavy. It is no longer an explanation of his cult to say that it is the right thing to like him. His operas have even triumphed over the anti-Teutonic prejudices of Paris. And here the growing demand for the fruits of his genius has made it necessary for the great singers, no matter what school they belong to, to turn their eyes in the direction of Bayreuth and its traditions. Wagner has been the main factor in changing our opera season from a social function to something better and higher. And our fashionable society sat through three performances of the Ring with all the reverence that the most scrupulous of music-lovers could have demanded. The domination of Wagner's work in the operatic world, however, is only one side of the question. There is more conclusive proof of its strength in other directions where even the suspicion of musical fashion does not exist. In the smaller musical clubs and associations one finds the same tendency. And here it is not possible to avoid the simple conclusion that Wagner is popular simply because Wagner is liked.

It may, of course, be said that any society which pays attention to the ethical side of the art of music naturally finds Wagner fruitful. In his case there is plenty of opportunity for discussion. You may take the view of Nietzsche that Wagner is the greatest of pagans; that he expresses in his work the primary emotions of man as an animal. Or you may take the point of view of the Rev. Dr. Duffield, and find in "The Flying Dutchman" the underlying principle of the sacrifice of love; in "Lohengrin" the struggle of faith and doubt, and in "Tannhauser" the everlasting contest between man's two natures, and so on. It is possible, again, to take neither of these two views, and simply hold that the composer had no spiritual view at all; that he was only concerned with the production of a simple work of art for its own sake. But no matter to which school of opinion we ally ourselves, the fact remains that Wagner would not be so great if this difference of opinion about him did not exist. It is natural that the work of the Shakespeare of music should excite the same sort of controversies that have been waged over the moral significance of "Hamlet."

The latest fad in piano decoration is said to be mirror backs. Fashion has decreed that the piano shall come away from the wall, and the back of an upright must be made much different. The mirror may be beautified with hand-painting.

Mascagni is now in Naples composing the music of "The Marionettes," a ballet for the San Carlo Theatre.

The late Pat Gilmore's generosity is proverbial. Mme. Lillian Nordica tells the following story in this connection: It was at the time when Gilmore was at the height of his Paris engagement when his agent ran off with his funds and left the old band-master almost stranded. Despite his sincere trouble he retained his imperturbable good nature and came out of it successfully. "He came to me one morning, smiling good-naturedly as usual," says Mme. Nordica. "After greeting me and inquiring after my health, he said, 'My dear child, you have saved some little money on this tour.' I told him yes.

"Now, I would like to borrow that little from you."

"I was very much surprised at the request, for he said nothing whatever of his loss. Still, he had been so uniformly kind and generous, and had won our confidence and regard so wholly, that I could not hesitate. I turned over nearly all I had and he gathered it up and went away, simply thanking me. Of course, I heard of the defalcation later. It was all around. Our salaries went right on, however, and in a few months the whole thing had been quite forgotten, when he came to me one morning with money ready in his hand.

"To pay you what I owe you, my dear."

"Oh, yes," I said, "so and so much," naming the amount.

"Here it is," he said, and handing me over a roll of bills, went away. Of course, I did not count it until a little later, but when I did I found just double the amount I had named, and no persuasion would ever induce him to accept a penny of it back."

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